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## The Handel Festival at Sydenham.

[From Novello's Musical Times.]

The real love for the sacred compositions of the great masters—even of our own Handel—amongst the middle classes is of very recent date. When we remember the state of ignorance on the subject, even at the time the "Oratorio Concerts" at Drury Lane and Covent Garden Theatres were first projected; when the "Ancient Concerts" attempted feebly to uphold the cause to the exclusive few, and the Royal Society of Musicians gave its performance of the "Messiah," as the sacred musical event of the year, it must be obvious that some extraordinary influence must have been exerted to effect so important a change in so short a period.

That this great power was the establishment of the Sacred Harmonic Society can scarcely be for a moment doubted. Founded in the year 1832, it commenced its operations in the Lower Hall, Exeter Hall, creeping gradually into notice for the first few years, until in 1836 the first performance of the Society took place in the Large Hall; and from that date, it may be said to have formed one of the institutions of the country, spreading a love for sacred music not only throughout England, but indirectly inciting musical enthusiasts in the colonies to form similar Societies for the performance of works which had been sealed to the masses for years.

The statistics of the performances given by this Society in the recently published report, are exceedingly interesting, as showing the relative popularity of the composers whose works have been given. It is stated that since 1836, 463 concerts have taken place in Exeter Hall. Of these 463 concerts, 231 (or half the entire number) have been devoted to the Oratorios and other important works of Handel. Mendelssohn's compositions have formed either the entire or principal feature of 132 concerts; and it has been lately seen that the sacred music of Spohr (!) is likely at length to take as permanent a place in the Society's repertoire as the works of either the composers already mentioned.

But in tracing the cause of the widely spread love for sacred music, it must be remembered that Novello's cheap series of Oratorios not only supplied the demand which was caused by the constant performance of these works, but actually created a public of its own, by circulating, at the price of a common-place ballad, the entire Oratorios amongst the audience; so that, not only were they enabled to follow every note during the representation of the works, but a library of standard sacred compositions was almost unconsciously formed in thousands of homes, leading in a short time to the establishment of private and public choral societies, which have increased and strengthened year by year.

Although the influence of the Sacred Harmonic Society has been extremely beneficial to the cause of sacred music from its formation in 1832, there can be little doubt that its power has been enormously increased since Mr. Costa has taken the direction of its affairs. Not only has he labored hard to give the greatest effect to all the performances of the Society, but his indefatigable exertions in training a permanent choir, available at any moment to undertake the most abstruse compositions, cannot be too highly commended; and although it must have been long considered a reproach that London had no periodical musical Festival, like Birmingham, Norwich, Hereford, Gloucester, and Worcester, we question whether this slur would even now have been effectually removed, had it not been for the personal energy and perseverance of Mr. Costa.

The experiment of a Handel Festival was gently tried in 1857, at the Crystal Palace; for with

such an enormous outlay, it was necessary to feel the way very gradually before the Sacred Harmonic Society committed itself boldly to a triennial performance. The success of the undertaking, however, was so decisive that all doubt upon the matter was at once dispelled; and the performances of '59 and '62 have amply proved that the result may now be confidently relied upon.

The directors of the Crystal Palace having so energetically co-operated with the Sacred Harmonic Society in carrying out all the minute details connected with the Festival, it is scarcely to be wondered at that this triennial musical meeting should take place in a building so admirably adapted to accommodate the thousands of people who are attracted by so magnificent a performance. No doubt, acoustics has its fixed laws, which cannot be put aside by any amount of enthusiasm; but a demonstration of so gigantic a nature requires a building of commensurate proportions; and we may conscientiously say that everything has been done on the present occasion to remedy the defects inseparable from the performance of such an enormous body of voices in a space not originally constructed for music. The programme lately issued by the Crystal Palace Company tells us that it has taken three Festivals to complete the great orchestra, with its vast roof twice the diameter of the dome of St. Paul's; and that the number of executants falls little short of four thousand; statistics which must at once prove that the immense area required for the present Festival can be found nowhere but at the Crystal Palace, where beauty of structure, light and air, combine to give a cheerfulness to the scene which could never be found in a metropolitan concert-room, however colossal might be its dimensions. Without pausing to consider whether these periodical Festivals should be exclusively devoted to the compositions of Handel—a question, however, which we think worthy of consideration—there can be little doubt that, admitting the fact, the selection made for the three days' performance is the very best that could be devised. The *Messiah*, that deeply religious poem, which must ever retain its place in all English musical Festivals, has a right to take the lead, not only at the head of Handel's works, but at the head of all performances where sacred music is to form the distinguishing feature. Then for the next great Oratorio, which shall prove how masses of individuals can unite under one directing mind to interpret the most gigantic specimens of choral writing ever conceived, no work can be found like *Israel in Egypt*, a composition, the intricate beauties of which the Sacred Harmonic Society may certainly claim to have educated the people to appreciate. The middle day between the performances of these two Oratorios is devoted to a selection from the works of Handel, in which, in addition to the compositions which the general public always expects to hear, several pieces not so well known are given, with the intention of showing the universality of the composer's genius. The day fixed for this selection, the 28th of June, being the anniversary of Her Majesty's Coronation, the great Coronation Anthem, *Zadok the Priest*, appropriately forms a portion of the performance.

FIRST DAY, (MONDAY, JUNE 26. "MESSIAH.")

Of the general execution of this Oratorio on the opening day of the Festival it would be impossible to speak too highly. Few persons would go to the Handel Festival to pass a severe critical judgment on the solos—the immense space necessary for the due effect of the choruses preventing even the finest voices from reaching the auditors with sufficient tone to satisfy the ear—but many of the principal airs were on this occa-

sion given with more success than we remember at any similar performance at the Crystal Palace. Mlle. Adelina Patti had already shown at the Birmingham Festival how much real feeling she possessed for sacred music; and although the immense area at Sydenham seems to demand the power of Mlle. Titiens, we had in its place a simplicity and purity of vocalization admirably adapted to the devotional melodies of the *Messiah*. That calmness and freedom from the slightest tinge of theatrical effect, which can only be obtained by constant practice in Oratorios, could scarcely, perhaps, at present be expected from one who nightly wins the most enthusiastic demonstrations of approval from the audience at the Royal Italian Opera; but we have hope in her future, for versatility—which is the surest sign of a great artist—is possessed in an eminent degree by Mlle. Patti, and we have little doubt that she may eventually achieve a name as great in sacred, as she has already done in secular music.

The florid portions of the air "Rejoice greatly" were thrown off with the ease to which Mlle. Patti has accustomed us; but the words "and he shall speak peace unto the heathen," seemed wanting in that deep feeling which is required as a contrast. In the beautiful air "I know that my Redeemer liveth," passing over the hesitation in one bar, she sang in her very best style, and with an expression that proved she had thoroughly studied the meaning of the words. As an acknowledged favorite of the public, she was received with the warmest applause; and never did an artist more conscientiously strive to win it. Madame Lemmens-Sherrington was eminently successful in her solos, her clear voice penetrating every portion of the concert-room. The soprano solo, "Take his yoke upon you," (which forms the second verse of "He shall feed his flock") was most exquisitely delivered; and we can scarcely say, in the trial of strength between *contralto* and *soprano*—which it appears this song is always in future to be—whether Madame Sainston Dolby or Madame Sherrington bore off the palm. The air "How beautiful are the feet" was most chastely rendered by Madame Sherrington; and the recitatives which fell to her share were carefully and earnestly sung. Madame Sainston-Dolby is so well known as a practised and thoroughly competent singer in sacred music that we need only say that she gave the whole of the *contralto* music in her usual admirable style, especially the air "He was despised," which lies excellently within her register; and the bass air, "But who may abide," which it now seems the universal custom to give to a *contralto*. The principal tenor part in the *Messiah* seems so identified with Mr. Sims Reeves, that a great performance of the Oratorio would appear almost incomplete without him. There are few singers who have so thoroughly caught the Handelian feeling as Mr. Reeves, as his delivery of the opening recitative and air "Comfort ye," and "Every valley" will amply prove, even to those whose memory can carry them back to the best days of Braham. His recitative is as fine a specimen of pure English elocution as we ever listened to; and as he does not allow himself to be betrayed into the fatal error of displaying his voice at the expense of the composer, the listener is never checked in that devotional feeling which Handel's music, purely interpreted, never fails to produce. As an instance of the manner in which he reserves his voice for the power which is imperatively called for, we may instance the air "Thou shalt break them," in which the words "Thou shalt dash them in pieces like a potter's vessel" were declaimed with a force which proves that the upper notes of his register are fully at his command whenever he requires them. Mr. Santley's fine voice was

heard to great advantage in the vigorous air "Why do the nations;" and Mr. Weiss sang carefully the recitative and air "For behold darkness," and "The people that walked," but with a tameness which too often mars some of his best vocal efforts. The playing of Mr. Harper in the trumpet obbligato of the air "The trumpet shall sound" (sung by Mr. Santley), was as usual one of the features of the Oratorio; but we cannot reconcile ourselves to the omission of the second part of this air, in B minor, thoroughly settled though it may be by custom. We have a recollection of its performance in its entire state at the Hereford Festival; and we have no hesitation in saying that Handel knew what he meant best.

The chorus singing was, on the whole, so uniformly good, that we should do an injustice to Mr. Costa were we not to award him unqualified praise for his exertions. That a certain amount of unsteadiness is occasionally apparent to the listeners is not to be wondered at when we consider that, were it even possible to make four thousand people go together like a machine, it would be utterly impossible for such accuracy to reach the audience. Such gigantic effects as can be gained by the united efforts of an enormous body of voices, therefore, must be accepted as a compensation for that precision which might be gained in a smaller space; and, viewed in this light, we question whether such chorus singing has ever been heard before. The first chorus, "And the glory of the Lord," was a marvel of musical organization; and, indeed, was one of the most perfect specimens of choral singing in the Oratorio. The subjects were given by the several departments of the choir with immense precision; and the *altos*, especially, were remarkably firm throughout. The value of mere numbers in Handel's grandest choruses was never perhaps more fully shown than in "For unto us a child is born." Familiar as this is to an English audience, the effect is always equally grand and impressive; and, with the exception of its performance at the last Birmingham Festival, a sensation which still lingers in our memory—we have never heard it so well sung. Whether Mr. Costa, with the huge mass of executants before him, found it impossible to adhere to his usual method of whispering the opening part, and reserving all power for the words "Wonderful, Counsellor," or whether he has thought better of it, and kept operative effects for the Opera-house, we know not; but certainly the chorus was immensely improved by following the score as Handel wrote it. An enthusiastic *encore*, which could not be resisted, rewarded the choir for this fine performance. The "Hallelujah" Chorus was given with extraordinary vigor and precision; and, indeed, the choral forces were thoroughly efficient throughout the entire work, every point being taken up with a firmness which could only be obtained by a perfect system of training, and a resolution to yield implicit obedience to the conductor. Previous to the Oratorio, the National Anthem was excellently sung, first by the *Soprani*, then by the *Alti*, and afterwards in full chorus.

A demonstration on so gigantic a scale as this Festival is not to be judged solely in a musical point of view. Looking from the vast orchestra, filled with the most talented executants from all parts of the kingdom, we behold an immense area, in which every available space is occupied by an audience, whose attention is as much rivetted on the music as those whose duty it is to interpret it. No ardent worshipper of the art should underrate the significance of such a fact. The love of Handel's Oratorios has sunk deeply into the hearts of English people; and the *Messiah* is so regarded as an earnest outpouring of Christian joy and hopefulness that those who listen feel that they are participators in the realization of the work itself: and hence a bond of union is established between audience and artists. Thus indeed should it ever be with the undying creations of genius; for, as true religion makes converts wherever its pure doctrines are felt, so should true art draw within its magic influence the sympathies of the people, until all are made to feel that

the worship of such works should be not partial, but universal.

#### SECOND DAY. MISCELLANEOUS.

(From the London Times.)

The performances began with selections from *Saul*, an oratorio composed three years earlier than *Messiah*, and comprising, as those who attend the concerts of the Sacred Harmonic Society are aware, some of Handel's noblest choral pieces. First there was the introduction to the first part—the "Epincion," or song of triumph, for the victory over Goliath and his armies; next the scene where the deeds of Saul and David are conjointly celebrated by the Israelites; next David's prayer for Saul; next, the choral apostrophe to "Envy;" and lastly, the "Dead March." The selection was altogether suitable and effective—containing a reasonable admixture of choruses with solo recitatives and airs. The chorus, "How excellent is Thy name!" the semi-chorus, "Along the monster atheist stode"—so full of character; and the chorus, "The youth inspired by Thee, O Lord," ending with a bright and cheerful "Hallelujah" (the Epincion) formed one piece of music, connected together by the soprano solo, "An infant raised by Thy command," sung yesterday by Mlle. Parepa. Then the *sinfonia* and semi-chorus, "*in carillons*," "Welcome, welcome, mighty King," with full chorus, on the same theme, "David his ten thousands slew," interspersed with recitatives for Michal and Saul (Mlle. Parepa and Mr. Santley), formed another, in a more directly jubilant vein. Then the air, "O Lord, whose mercies," when David prays for Saul, whom he is about to console and divert with the music of the harp (admirably sung by Madame Sain-ton Dolby, and loudly applauded), imparting a graver coloring, which in the wonderfully impressive chorus, "Envy, eldest born of hell!" was deepened into a gloom bordering on the terrible. This and the incomparable "Dead March" were, strange to say, though the most sombre, precisely the parts which in yesterday's selection from *Saul* created the most marked sensation. The chorus was sung, the march played, in perfection. Both were encored and both repeated.

Next to *Saul* came *Samson*, which may be said to tread on the heels of *Messiah*, having, with the exception of three pieces—including the air "Let the bright Seraphim," and the chorus, "Let the celestial concerts," not originally forming part of the work—been completed about six weeks later. Both these added pieces were included yesterday, preceded, however, by the pathetic air of Samson's father, Manoah—"How willing my paternal love"—confided to Mr. Santley, who has rarely sung with more genuine and artistic expression. Great as the sensation produced at the rehearsal by Mlle. Adelina Patti's facile and brilliant execution of "Let the bright Seraphim" (trumpet, Mr. T. Harper), it was exceeded yesterday. There is nothing left for us to add to our previous description of this performance, one of the most faultless, as well as one of the most striking, we can recall: nor shall we attempt to describe its effect. Enough that a repetition was demanded from all sides; and that again the voice and the trumpet made music together to the intense satisfaction of the entire audience. The ingenious, grand, and truly picturesque chorus, "Let their celestial concerts all unite"—a splendid afterthought of the inspired composer—made a glorious climax to the brief and welcome selection from his *Samson*.

To *Samson* succeeded two pieces from the pastoral *serenata*, entitled *Acis and Galatea*, words by Gay, a better poem than it was often Handel's good fortune to find as co-laborer, and performed at Cannons, the seat of the Duke of Chandos—for whom it had been expressly written, in 1721, about twenty years earlier than the *Messiah*. These pieces were the respective love songs of Acis and Polypheme, the "star-struck" shepherd and the formidable giant, co-aspirants for the favors of the beautiful Galatea (who, by the way, might have been allowed to complete the picture with "Hush, ye pretty warbling choir"). Mozart himself never surpassed "Love in her eyes

sits playing;" while, with "Ruddier than the cherry," nothing we know of can be compared, seeing that no other composer has set to music the burning passion of a Cyclops able to annihilate his rivals by hurling rocks at them. How Mr. Sims Reeves and Mr. Santley are accustomed to give these very oppositely-conceived love songs it is unnecessary to remind our musical readers. The first, which breathes the very breath of tender melody, affording the usual tranquil pleasure; the last, all fierceness and impetuosity, raised the usual enthusiasm and was unanimously called for again.

The epithalamium for Solomon and the Queen of Sheba, "May no rash intruder"—the "Nightingale Chorus," as it has been named, on account of a peculiarly characteristic feature in the orchestral accompaniments, one of the most popular things in *Solomon*—which came next in order, was so well sung, and the *pianissimo*, at the passage—

"Ye zephyrs, soft breathing, their slumber prolong,  
While nightingales lull them to sleep with their song!"—

sustained with such exquisite and unfaltering truth of intonation, that it was asked for again, and another repetition was thus added to an already sufficiently long catalogue. The oratorio, *Solomon*, written in 1748, seven years later than the *Messiah* and *Samson*, shows, nevertheless, no diminution whatever in the vigor of the composer's powers or the freshness of his melodic invention.

The next piece—the Coronation Anthem, "Zadok the Priest," one of four composed for the Coronation of George II. and Queen Caroline in Westminster Abbey—took us back again more than 20 years (1726). Few composers can better stand this arbitrary mixing up of epochs than Handel; and, as every one had anticipated, "Zadok the Priest" was not only one of the grandest and most impressive, but one of the most completely successful performances of the day.

A selection from *Judas Maccabæus*, the martial oratorio intended to celebrate the victory of Culloden (1746), comprised more than one popular air, more than one admired chorus. The chaste and devotional "Pious orgies" was given in a chaste and devotional style by Mlle. Parepa; the florid "From mighty Kings," was perfectly executed by Mlle. Adelina Patti; and the heroic recitative and air, "Sound an alarm," was splendidly declaimed by Mr. Sims Reeves. This, the last *encore*, though vociferous and prolonged, was the only one not accepted. The choruses, "O Father whose almighty power," solemn and grand; "We hear, we hear," the response to "Sound an alarm;" and "We never, never will bow down," which in power, majesty, and elaborate contrivance even Handel has rarely surpassed, were one and all nobly given by the vast company of players and singers, whose exertions were directed by Mr. Costa with even more than his accustomed vigor, decision, and skill; the richly varied and uniformly interesting selection being triumphantly brought to a close by an execution of the familiar though never hackneyed "See the conquering hero comes"—solo trio (Mesdames Adelina Patti, Parepa, and Sain-ton), semi-chorus, and full chorus—which was of a piece with all that had gone before. As on Monday, the concert proceeded from the first chorus to the end without an interval of repose.

To-morrow, *Israel in Egypt*, always the most attractive performance of the three, will again bring the Handel Festival to a conclusion. In no other oratorio is the gigantic chorus assembled together from all parts at these extraordinary celebrations heard to such striking and continuous advantage as in this colossus.

#### A Friend of German Music.

(From the N. Y. Weekly Review.)

We find in the *Revue Moderne*, one of the most excellent publications of France, an article entitled "Chats about Music," which offers the somewhat novel spectacle of a Frenchman who with zeal and understanding has explored the sometimes dangerous depths of German music, and is not one of the narrow-minded critics whom



we meet with almost everywhere among the foreign reviewers of German music. The author of this highly pleasing article is L. Viardot.

It is in the form of a conversation, which takes place at Baden-Baden. The author meets in that charming watering-place a Neapolitan gentleman whom he has seen before in Naples, and whose companion through the mountains he becomes. The Neapolitan confesses that the ever-green pine and fir trees, and the splendid meadows, are pleasant even to Italian eyes; but he cannot admire them, because they are part of Germany—and he hates Germany too much to love her forests. The author replies that Baden does not deserve the hatred of a man who loves liberty, as it is full of freedom-loving people; but his friend answers him, "It is all the same; I shall hate the Germans so long as they possess Venice."

"True," says the Frenchman, "you do not possess Venice, but you have not Rome either;" and he goes on to prove that Germany, by the Reformation, has rescued all nations from the pope-king of the world, and from the rule of the priests; and digressing upon the subject of the arts, he speaks about the influence which German art has had upon Italy. At these words the Italian exclaims:

"The arts! the arts! You want to compare German with Italian art! Albrecht Dürer with Raphael?"

"Calm yourself," says the Frenchman. "Dürer was in friendly correspondence with Raphael, and was the actual teacher of Raphael's best interpreter, Marc Anton Raimondi, who with the same chisel copied the frescos in the Vatican and Dürer's works."

Then he proceeds to state that German art has had two beautiful buds, painting and music.

"Music!" exclaims the irate Italian. "Do you want to take the palm from the country which Dante calls

"Il bel paese ove si suona?"

Yes, I will take the palm from Italy and give it to Germany."

And then Viardot proves with irresistible logic and by indisputable facts, that German music is superior to Italian music in every respect. The discussion first turns upon the origin of music as an art, which the Italian fixes at the time of Palestrina.

"Do you know who was Palestrina's teacher?" asks the Frenchman.

"Flamand Goudimel," replies the Italian.

"Well, then, and Goudimel's teacher was Martin Luther! That heretic has the honor of having been the father of music, who propagated it. It was he who drew it from the priests' cloisters, where it was shut up as a part of their paraphernalia. He divested it of the Latin language—he delivered it from prison, and causing his chorals to be sung in German, in the open squares of the cities and villages, he made music a free and popular art!"

The friends, after a lengthy discussion, agree to compare composers of the eighteenth century only—of the golden era of music. The Italian leads, as in a game of chess, by presenting an officer, Benedetto Marcello, to head the van; but he is met by Handel, whose twenty-six oratorios are compared to Marcello's fifty psalms. Handel's oratorios are fresh to day, everywhere, while Marcello's works are only to be found in libraries. The Italian now withdraws Marcello and puts Scarlatti in front. The Frenchman asks him whether he knows of the inkstand which is kept in the Conservatory at Naples.

"No," replies the Italian.

"Well—that inkstand has been kept there for two centuries, because all the celebrated Italian composers from Alessandro to Donizetti have put their pens in it. Eh bien! you take all that these masters knew, and you will not have a total result of what one German composer embraced in his mind—and that composer was John Sebastian Bach!"

The Italian had barely heard the name of Bach.

"That is all," says the Frenchman "that you in Italy know about him; and in France he is but

little more known. He is the legislator of music!"

The Italian is compelled to withdraw Scarlatti, and mentions Boccherini, the inventor of the symphony, who however was beaten by Haydn with his one hundred and forty symphonies and sonatas. Porpora and Pergolesi vanish before Gluck. "He created the opera, which before him was a concert, and which he made a musical drama. Piccini is forgotten, but Gluck lives!"

The Italian then tries Cimarosa, but is answered that even Rossini bowed before Mozart, Cimarosa's contemporary.

"But Mozart is not a man, he is a host!"

"Call him Mozart, and you have praised him! A man who in a life of thirty-six years has composed six hundred pieces. He could have written what a proud Spaniard once wrote on his coat of arms, which showed a sun rising above the stars, and the inscription, 'What are they, when I rise?'"

The Italian agrees with the Frenchman, but mentions Cherubini, the author of operas and sacred music.

"True," says the Frenchman, "he is a great man, but what do you ever hear of him in Italy? If you want to hear something of Cherubini, you have to go to Leipzig, Vienna, or Berlin, and not to Italy, or to his adopted country, France. And against him I match Beethoven: against Cherubini's 'Medea,' 'Lodoiska,' and 'Faniska,' I match 'Fidelio,' 'Egmont,' and the 'Ruins of Athens'; against the 'Messe du Sacre,' the 'Missa Solemnis'; against Cherubini's three quartets, seventeen by Beethoven, besides six trios, six concertos, thirty-two sonatas, and his immortal nine symphonies."

The victory of Germany is completed by Carl Maria von Weber, and the conversation ends with a courteous and warm praise of Rossini; and now the author says the following true words to his friend:

"What does it matter whether these composers have been born on the right or on the left side of the Alps? All of them are men—all benefactors of mankind. In almanacs of future times, the days of the year will be marked by the names of great authors and artists from all nations, and Germans and Italians, French, English, Hindoos and Americans will be blended in one great family!"

"Amen!" says the Italian; and the friends return arm-in-arm.

## Music Abroad.

### London.

We have for some time, in our collection of foreign musical intelligence, been mainly attentive to what was passing on the Continent, letting our *resumé* of London music run very much behindhand. We were in fact discouraged by the enormous multitude of operas, oratorios, concerts of all sorts, going on there, and it seemed a hopeless task to try to report of them. We propose now to look back over a period of three months or more, and give a brief and general survey of the field (at least under its principal aspects), so far as we are enabled by perusal of the English musical journals.

Of the Operas, we have indeed already given the substance of what was notable up to a recent date, and may leave this branch of the subject to take its turn again later. The Oratorio societies—though we continually read of performances of the *Messiah*, *Elijah*, *Judas Maccabeus*, and Costa's *Naaman*, have bent all their energies for months past towards the great Handel Festival at the Crystal Palace, which took place near the end of June, and of which an account will be found on our first page. We turn therefore to those concerts of classical instrumental music which fill so large a space in the musical life of London, and which we have so long neglected, beginning with Orchestral Music.

**PHILHARMONIC SOCIETY.** The 53d season of the old classical society began in the latter part of March, between which time and the end of June it had given seven concerts, as usual in Hanover Square Rooms, and under the direction of England's chief musician, Prof. William Sterndale Bennett. Programmes true to their old character: always two Symphonies (mostly from the old sources), commonly two overtures, a Concerto, and some sprinklings of song. But new things have not been entirely tabooed, and even Schumann's name is not the bugbear that it used to be in that quarter, as we presently shall see.

The Symphonies of the first concert were Haydn, Letter I, and Beethoven, No. 4. The Overtures, Weber's "Ruler of the Spirits," and the "scholarly prelude to Onslow's little-known opera," *L'Alcalde de la Vega*, which, they say, is written strictly in the style of Mozart, as if Beethoven never had been born. Spohr's 9th Violin Concerto was played, in a masterly manner it would seem, by Herr Ludwig Strauss. Miss Louisa Pyne sang things by Auber and by Wallace, and Mr. Renwick sang an Aria from Spohr's *Faust*.

The second concert was graced by Royalty (Prince and Princess of Wales, &c.) Symphonies: Mozart in E flat, Beethoven in C minor. Overtures: *Oberon* and *Le Philtre* (Auber). Joachim, the master violinist, played Mendelssohn's Violin Concerto, and doubtless as no other man could play it. The singers were Mme. Emma Heywood, contralto, who sang an old air by Rossi, with happy effect, and a duet from Spohr's *Jessonda* with Mme. Parepa (that rival of Alboni in dimensions), and the latter sang *Non paventar*, from the "Magic Flute."

The third concert (May 1) began with a fine performance of the *Pastoral* Symphony, and closed with Mendelssohn's *Ruy Blas* overture. Mlle. Edenska, a Russian contralto, from the Imperial Opera at Moscow, sang the romanza from *Linda*; Mlle. Sinico, from Her Majesty's Theatre, gave *Qui la voce*, and the two combined in Rossini's *Quis est Homo*. The chief attraction, however, is thus described by the *Musical World*:

This was the new symphony in G minor, written expressly for the Philharmonic Concerts by their excellent conductor, Professor Sterndale Bennett, and produced near the end of last season. Received with enthusiasm on the first occasion, it was still more enthusiastically appreciated now. In the interval between the two Philharmonic performances, the symphony in G minor had been adopted by the celebrated Gewandhaus Concerts in Leipzig, where its composer, more than 20 years ago, used to play, to conduct when Mendelssohn played, and to hear his own overtures and other works performed so often and with such applause. A composition so original, so fresh, spontaneous, and full of genuine musical beauty, could hardly fail to please an assembly of connoisseurs like the subscribers to the Gewandhaus. The work gains much by closer acquaintance. The character of the *allegro serioso*, the opening movement, is only so far not symphonic inasmuch as the customary elaborations of the second part, or "free fantasia," as the Germans sometimes call it, is replaced by a wholly independent episode. This episode, nevertheless, reappearing unexpectedly near the end, at once vindicates its own importance and makes clear the design of the composer. The movement abounds in melody, has quite a romantic tone, and is instrumented with a master hand from one end to the other. The succeeding movement, a *minuetto* with *trio* in the old established form, is as perfect in its way as it is entirely unpretending. The two sections are contrasted with great felicity, the brass instruments in the *trio* giving a wonderful brightness of coloring after the quiet repose of the *minuetto*. The *rondo finale* is fully as original, fully as spirited, and fully as interesting as either of its precursors. The leading themes are not merely striking, but effectively opposed to each other; and the movement is conducted with a vigor and animation that never flag. The *finale*, in short, has only one fault, and that fault is its somewhat disproportionate brevity. If ever Professor Bennett can be induced to develop it, and, further, to compose a slow movement for the symphony, he will bestow still higher importance upon a work which, as it stands, is a credit to himself and an honor to the English school.

The fourth concert had certainly a great programme: Mozart's "Jupiter" and Mendelssohn's "Italian" Symphonies; Weber's *Euryanthe*, and Beethoven's *Egmont* Overtures; and Beethoven's Violin Concerto, played by a virtuoso of the first class, of good name in the classical concerts of Germany, Herr Lauterbach. Rare interest attached to the vocal pieces, for, says Davison:

Madame Joachim (wife of the eminent violinist) has not only a mezzo-soprano voice every tone of which is rich and sympathetic, but sings with a style that proclaims her an artist born. Gluck's "Che farò senza Euridice" (*Orfeo*) and Mozart's "Deh! per questo" (*La Clemenza di Tito*) were ambitious selections for a debutante, before such an audience as that of the Philharmonic Concerts. But Madame Joachim, by the refined and expressive manner in which she delivered both, established her unquestionable right to come forward with such music under any circumstances. Notwithstanding a slight nervousness, quite intelligible under the circumstances, she produced an unmistakable impression.

Of the fifth concert (tainted perhaps with *Schumannism*?) our *Musical World* friend is silent; here is the *Orchestra's* report:

With a programme carefully and richly arranged, the Philharmonic Society's fifth concert was further interesting inasmuch as Clara Schumann was there to expound her husband's Concerto in A minor, and there awakened a sensation which proved the loyalty of the piano-loving world to the queen of the piano. Added to Schumann, Mlle. de Murska formed another strong attraction—an astonishing one. Those among the audience who had judged Mlle. de Murska's capacity in the opera-house seemed yet unprepared for her concert-capacity. She created a sensation such as this year has not yet seen—a *furor* which reminded one of the days of a warmer public and stronger auditorial passions. It was a wise step the directors made in securing the chief attraction of the season, for De Murska will become the rage. Premising that the performance of Mendelssohn's overture in C, composed when the maestro was a mere lad of 16, was most satisfactory at the hands of the Philharmonics, we give the programme:—Symphony (No. 2) in D minor, Spohr; Aria, "Gli angui d'inferno" (*Il Flauto Magico*), Mlle. Ilma de Murska, Mozart; Concerto in A minor, Mme. Schumann, Schumann; Aria "D'amor sull'ali rose" (*Il Trovatore*), Mlle. Ilma de Murska, Verdi; Overture in C, (MS.) Mendelssohn; Symphony in F (No. 8), Beethoven; Aria (with variations) Mlle. Ilma de Murska, Proch; Overture (*Die Zauberflöte*), Mozart.

There was a worse than Schumann to disturb the London orthodoxy at the sixth concert. The name of Wagner throws the critics into convulsions; for example, the *Orchestra*:

Ten years ago a certain empiric who now, under the patronage of a royal hobnob, fulminates mouthing decrees about his own genius, was conductor of the London Philharmonic Society. By a natural return of the old love which held fast before Wagner committed artistic infidelity with the future, the Society chose his overture to "*Rienzi*" for their *pièce de résistance* on Monday. "*Rienzi*" was written long ago, before the future and conceit had turned Wagner's head and fascinated a boy-king in Munich. The overture is rough for a room, for brass predominates, but the themes are at least in harmonious coloring and highly dramatic.

And one of the daily papers says:

The band did their best to render Herr Wagner's overture comprehensible. There is little in the overture to *Rienzi* to puzzle the plainest ear. This composition does not so much belong to the "Music of the Future" as to no music at all. When *Rienzi* was composed, Richard Wagner had not sounded the depths of the theory propounded in his *Oper und Drama*, and was not quite so mystic and unfathomable as in *Lohengrin* and *Tannhäuser*. The overture to *Rienzi* expresses little, but what it expresses is not beyond the reach of common understanding. The objection to it is that it is miserable stuff, without thought, purpose, or quality of any kind. The wonder is that such superlative stuff should have found a single director to recommend it.

The same writer is alarmed at the programme of this concert following the example of the "*New Philharmonic*" in giving only one Symphony (Mozart's in D, No. 2) and two Concertos,—and one of those only a Flute Concerto, although so eminent a musician as Molique was the composer. The other con-

certo was a great one, Beethoven's in E flat, for piano, played (to an audience "of course, rapt and enchanted beyond measure") by Mme. Arabella Goddard Davison. The other overture was Beethoven's to "King Stephen," a rare treat. Mlle. Tietjens being laid up by accident, Mme. Harriers-Wipern, the charming soprano from the Berlin Opera, took her place and sang the Romance of Alice from *Robert*, the *Freyschütz* scena, and Mozart's *Deh vieni, non tardar*, exquisitely, by all accounts.

For the seventh concert (June 26) was announced: Finale to Mendelssohn's *Loreley*; Beethoven's 7th Symphony; Overture to *Dinorah* and *Les deux Journées*; Spohr's E-minor Concerto and Bach's *Chaconne*, with Joachim for violinist. Vocalists: Tietjens and Signor Agnesi.

THE NEW PHILHARMONIC CONCERTS (we do not know that there is any New Philharmonic Society) have already run through their fourteenth season of five. Their programmes are supposed to take a somewhat freer range, for Dr. Wylde, their originator and Conductor from the first, is unaided and untrammelled by a Committee of Directors. St. James's Hall is their *locale*. The critics report of them this year with even more enthusiasm than of the old Philharmonic, the orchestra being quite as large and admirable, and the solo artists quite as famous. The opening programme was particularly rich: Overture to *Medea*, Cherubini; Aria, "*Per pietà*," from Mozart's little-known *Il Curioso indiscreto*, sung by Mme. Sainton-Dolby; BEETHOVEN'S CHORAL SYMPHONY, entire, (the vocal quartet being Meses. Parepa and Dolby, Mr. Perren and Mr. Weiss); Spohr's Dramatic Concerto (*Scena cantante*) and Bach's Violin Fugue in G minor, both played by Joachim; Cavatina by Meyerbeer, sung by Mme. Parepa; and Overture to *Preciosa*. The Symphony was a triumphant success.

Schubert's Symphony in C (absurdly abridged by Dr. Wylde, making it appear longer rather than shorter, as a critic sensibly suggests) was the main feature of the second concert. Mendelssohn's first piano Concerto was played with "wonderful energy and fire" by Mme. Clara Schumann; and another treat was the "absolutely faultless execution, by Mr. Lazarus, of Mozart's delicious Concerto for the clarinet (with orchestra) in A major." The Overtures were Spohr's to *Faust*, and Beethoven's to the ballet of *Prometheus*. The singers were Mlle. Bettelheim, a rich contralto, who sang an air from Gluck's *Ezio* and another from Donizetti, and M. Joulain, tenor, who sang from *Lucia* and *Trovatore*.—Third Concert: Spohr's Symphony "Power of Sound;" Hummel's piano Concerto in A minor, played by Arabella Goddard; Concerto for Violoncello, by Gotterman, played by M. Pague; Overtures, *Leonora* and "Ruler of the Spirits;" Songs (from Mozart, Donizetti, Gounod, Meyerbeer, Bellini) by Tietjens and Mr. Santley.—Of the fourth concert we find only this brief notice in the *Orchestra*:

The success which has attended Mlle. Ilma de Murska at the Opera-house, followed her into the concert-room, where the new New Philharmonic Society held their fourth concert on Wednesday. A scena from "*Lucia*," a duet from "*Linda*" ("Ah tel destin"), and the shadow song from "*Dinorah*" raised the audience to a perfect *furor* of enthusiasm. We never heard an artist throw herself more into her art, or more completely carry the sympathies of her audience along with her. Mr. Barnett's symphony was a good feature in the programme, and together with Hiller's concerto in F sharp major, which Herr Jaell gave on the piano, went excellently. The Pastoral Symphony, and the overtures to "*Ruy Blas*" and *Oberon* were among the attractions of one of the richest programmes that this Society has ever set forth. Credit is due to Dr. Wylde, who conducted.

The fifth and last concert had for Symphony, Mendelssohn in A minor; for overtures, *Der Alchymist*, by Spohr, and *Masaniello*; Weber's E-flat Concerto, played by John Francis Barnett; Beethoven's Romance in F for Violin, played by Herr Strauss, an

original Italian scena, composed by Dr. Wylde ("with a decided feeling for the style and manner of the great masters") and "splendidly declaimed" by Mlle. Tietjens, who also sang *Qui la voce*; Rossini's *Una voce*, by Trebelli; and *Ah non giunge* by Miss Laura Harris (American), creating "an immense sensation."

THE MUSICAL SOCIETY OF LONDON is in its seventh season, and gave its first Orchestral and Choral Concert at St. James's Hall, March 29, with Alfred Mellon as Conductor. Mr. Henry Smart's Cantata, "The Bride of Dunkerron," (written for the Birmingham Festival last year, and now presented for the first time in London) failed to create much enthusiasm. For the rest:

Beethoven's symphony, in C No. 1, was splendidly played, the lovely *andante cantabile* which forms the second movement being particularly fine. Beethoven's trio "Tremate! empi, tremate" was sung by Mme. Rudersdorff, Mr. Cummings, and Mr. Weiss; the expression which was thrown into the *andante* was exquisite. Herr Joachim gave a masterly performance of Bach's concerto in A minor, and of the recitative and *andante* from Spohr's 6th concerto. Auber's overture "*Lestocq*" brought the concert to a conclusion.

About the principal features of the second concert (the minor ones being the overtures to *Ruy Blas* and *Oberon*, and some solo singing by Miss Pyne), let the *Musical World* relate:

The band of the Musical Society of London, unequalled in numerical strength, guided by a conductor whose superior it would be difficult to find, and comprising in its ranks, with very few exceptions, the best instrumental players in the country, must, nevertheless, look to its laurels. Such an execution, as that on the occasion under notice, of Herr Ferdinand Hiller's symphony in E minor, "*Es muss doch Frühling werden*"), is not likely to sustain the reputation it has won by many really admirable, some quite first-class, performances. Although the symphony is not absolutely new, having been given at the Düsseldorf Festival of 1855, it has but recently been published, and is dedicated to the Musical Society of London. A compliment so marked from a composer of European fame, an honorary fellow of the society, Director of the Conservatory at Cologne, Mendelssohn's contemporary, friend, and in some sort rival, should, we think, have met with proportionate consideration. But the fatal system of presenting a strange composition, however elaborate, after the experience of one solitary rehearsal, obtains at the concerts of the Musical Society of London, as at those of other societies which do not pretend to half so much. The consequence was that the symphony of Herr Ferdinand Hiller shared the fate of Mr. Henry Smart's *Bride of Dunkerron* at the previous concert. It was for the most part coarsely performed by the orchestra, and altogether ill-appreciated by the audience. Mr. Smart's cantata, a composition of very eminent merit, was received with enthusiasm at the Birmingham Festival, last September, and more recently at the Liverpool Philharmonic. Herr Ferdinand Hiller's symphony has passed the ordeal of the severest judges in Germany. Both fell dead before the audience of professors and "connoisseurs," the Musical Society of London; and neither, it must be admitted, owed anything to the manner in which they were executed. The same was the case some time ago with Schubert's imaginative symphony in C, which Mendelssohn loved, and himself brought to England, of which Schumann wrote in terms of rapture, which Dr. Wylde has made thoroughly acceptable to the audiences of the New Philharmonic, and which was hissed by some of the members of the Musical Society of London—just as the superb overture to Rossini's *Guillaume Tell* was hissed in the "dark ages" of the elder Philharmonic Society, where now it would meet with its deserts. Under the circumstances, we shall merely say of the symphony of Herr Ferdinand Hiller, that it is the masterly work of a genuine master of his art, and that it merited both a more refined execution and a more cordial reception.

But the feature of the concert was, beyond comparison, Madame Clara Schumann's very fine performance of Beethoven's pianoforte concerto in E flat—"the Emperor-Concerto," as it has been appropriately styled. It would be difficult to imagine anything more intelligent than her reading of this magnificent work, from end to end. Every phrase was rightly emphasized, every passage, dominant or subordinate, allowed its proper significance; and thus the right balance was preserved throughout. The Clara



Wieck of "Eusebius" and "Florestan," the wife of the intellectual and aspiring Robert Schumann, showed herself worthy of her fame. The music and the performance were equally well understood; and the applause bestowed upon Madame Schumann, who was unanimously summoned at the conclusion, was enthusiastic. Unqualified praise may, with equal fairness, be bestowed upon Mr. Alfred Mellon and the band, for the admirable manner in which the orchestral accompaniments were played.

The third concert offered the 7th Symphony of Beethoven; Overtures to *Athalia* (Mendelssohn) and *Anacreon* (Cherubini); Violin Concerto, No. 9, by Spohr, and Songs by Mr. Santley. The fourth and final concert had two Symphonies (Haydn in B flat, Mendelssohn in A); Arabella Goddard played Weber's *Concertstück*; an overture by Macfarren, "*Don Quixotte*," (pronounced uninteresting) closed the first part, and a Hungarian March by Berlioz the last part; Mme. Sherrington sang well-known bravura pieces; Mr. Mellon was loudly called for and cheered, and so the Society adjourned till next November, when it is to make an orchestral trial of new compositions.

THE CRYSTAL PALACE, also, had its orchestral concerts, for the many, every Saturday throughout most of the Spring. These too have been of a high order. For instance, on April 22d and 29th, Beethoven's "Choral Symphony" was performed entire, producing a great impression. The only other instrumental piece was the same master's early overture to *Prometheus*. Some of the first vocal artists sang from Handel, Schubert, &c. Herr Manns was the Conductor. Early in May, the orchestra gave way to operatic concerts.

Passing from the Orchestral to the classical Chamber Music, we are bewildered by the number and variety of such entertainments, this year more than ever, taking place in London. Let us glance for the present at the most important series, namely, the

MONDAY POPULAR CONCERTS. Not content with the weekly evening concerts of the past six seasons, this year the large assembly of listeners at St. James's Hall have also patronized another every Saturday morning. Thirty-one concerts have been given during the past (seventh) season, closing on the 3d of July. We mention a few programmes to give an idea of their richness and variety, and of the kind of talent employed in interpreting the music.

March 27. A Mendelssohn night; all Mendelssohn—Octet, C-minor Trio, Quintet in B flat, Capriccio for piano, and part-songs. Joachim held the leading violin, with Piatti, Webb, Ries, &c., for colleagues in the strings; and Arabella Goddard was the pianist.

April 3. All Beethoven. Quartet in F minor, op. 95; Sonata in D minor, op. 29 (Charles Halle); Sonata, piano and 'cello, G minor, op. 5 (Halle and Piatti); Romance for Violin (Joachim); Trio in B flat, op. 97 (Halle, Joachim, Piatti); Songs: "Knowst thou the Land," "Farewell" (Miss Banks).

May 8. Quartet in D, Haydn (Joachim, &c.); Beethoven's *Sonata Appassionata* (Mme. Goddard); Sonata Duo in B flat, Mozart (Mme. Goddard and Joachim); C-minor Trio, Mendelssohn; songs by Sims Reeves.

May 15. Mme. Clara Schumann appeared, in a programme purely of her husband's compositions. Let the *Musical World* speak, he being no "Schumannite."

It was Madame Schumann's first appearance at the Monday Popular Concerts, and, with great good taste, the entire programme was made up of Schumann's works. It comprised the string Quartet in A minor (No. 1, Op. 41); its author's first composition in this style; the *Douze Etudes Symphoniques* for pianoforte solo, consisting chiefly of variations upon an original theme (not, however, by Schumann himself); the three *Fantasiestücke* for pianoforte and violin (originally intended for pianoforte and clarinet); the Quartet in E flat, for pianoforte and string-

ed instruments, and two of the songs ("Widmung" and "Ich wand're nicht"). For the lovers of Schumann's music here was a rich and varied selection. How each piece was executed may readily be understood when it is stated that in the string quartet the performers were Herr Joachim, Herr Wiener, Herr Grün and Signor Piatti; and that the pianist was Madame Schumann, who, as might be imagined, entered heart and soul into her task. Space will not permit, at this busy time, of our discussing the merits of so many works of importance from the pen of a composer, the question of whose claims to consideration still divides the opinions of thinkers on music. But the reception awarded to every effort of Madame Schumann, who stood valiantly forward as the champion of her regretted husband, and played from beginning to end with an enthusiasm that never flagged, was according to, her deserts. She was applauded wherever applause could find a vent, and several times called forward. The two songs were assigned to Mr. Cummings. There was a very full attendance.

On a second occasion Mme. Schumann played Beethoven's Sonata in C, op. 53, and Trio in D (with Joachim and Piatti). The great violinist played Tartini's "*Trille du Diable*." Songs, from Rossini and Gounod, by Miss Edmonds.

May 27. (Morning). Beethoven's Septet, Joachim leading; Piano Sonata in C by Weber (Halle); Trio in F by Spohr. In the preceding evening concert Halle played a *Partita* by Bach.

June 3. (Morning). Quintet in A by Mozart; Mendelssohn's "*Variations Serieses*" (Mme. Schumann); "Kreutzer" Sonata (Do., with Joachim); songs, &c.

June 12. Benefit of Sims Reeves, who sang *Ade- laida* and lighter things. Madame Joachim, wife of the violinist, sang songs by Schubert; Herr Joachim played in Quartets by Mendelssohn and Haydn, also the "Devil's Trill;" Arabella Goddard played some "Musical Sketches" by Bennett and accompanied Reeves.

July 3. The closing concert (Directors' Benefit) offered fragments of a Quartet by Mendelssohn (Herr Strauss leading); Song: *La Naitade*, Gounod (Miss Banks) *Suite de Pièces*, Handel (Halle); Duo Concertante, Spohr, (Joachim and Strauss); Song: *Dalla sua pace*, Mozart, (Reeves); Piano Sonata in A, No. 2, Mozart (Mme. Goddard); Beethoven's Serenade, op. 8, for violin, viola and 'cello (Joachim, Webb and Piatti); Songs: "The Savoyard," "The Stolen Kiss," Beethoven, (Reeves); *Pensées fugitives*, by Ernst, for piano and 'cello; Violin Prelude and Fugue by Bach (Joachim); Song by Haydn (Miss Banks); Rondo by Schubert for piano and violin, (Strauss and Halle).

We shall resume this summary with a peep at some of the other series of Chamber Concerts, especially those of Charles Halle.

## Dwight's Journal of Music.

BOSTON, JULY 22, 1865.

### The Past Musical Year in Boston.

(Concluded).

#### IV. CHAMBER MUSIC.

Under this head we habitually look first to the Mendelssohn Quintette Club, who for sixteen years have been our principal, most of the time our only, medium of listening acquaintance with the stringed Quartets and Quintets, Trios, &c., of Haydn, Mozart, Beethoven, Mendelssohn, Schubert, Schumann, and the other masters in these most pure, essential forms of musical creation. This year again they have occupied the field alone; nor have their concerts been more numerous on that account, but on the contrary fewer than before. Formerly it was their cus-

tom to give eight concerts in a season; last year the number was reduced to five; this year to four, one each in the months of December, January, February and March. The programmes, however, were all choice and memorable, containing the following compositions.

a) QUINTETS (for strings). Mendelssohn in A, op. 18.—Onslow, in C minor, No. 15, (1. Moderato espressivo; 2. Presto, "*Delire*"; 3. Andante, "*Convalescenza*"; 4. Allegro Vivace, "*Guarigione*."

b) QUARTETS (strings). Beethoven, No. 13, in B flat, op. 130; in D, op. 18, No. 4.—Mozart, in F, No. 8.—Mendelssohn, in A minor, op. 13 (Adagio and Intermezzo).—Schumann, in F, No. 2, op. 41.

c) SEXTET. (For two violins, two violas, two violoncellos). Spohr, in C, op. 140. (the Allegro Moderato and Allegretto).

d). CONCERTO. J. S. Bach, in G minor, for Pianoforte (B. J. Lang) and Quartet accompaniment.

e) TRIOS. (Piano, violin and 'cello). Beethoven, in B flat, op. 97, (Lang, Schultze and Fries).—Schumann, in D minor, op. 63, (Pianist, J. C. D. Parker).

f) PIANO-FORTE. Schubert, *Rondo Brillant*, (Miss Alice Dutton, with violin, Schultze)—Chopin, *Scherzo* in B-flat minor (Miss Dutton).

g) SONGS. Robert Franz; "Supplication" (*Weil auf mir*), "Summer" (Miss Ryan); "The Angel's Call" (Mrs. J. S. Cary).—Schumann, "The Cottage" (Miss Ryan).—Mozart, *Parto, ma tu ben mio*, from *Tito*, (Mrs. H. M. Smith).—Spohr, "My dream of life is over" (Do).—Schubert, "Hark, the Lark!" (Do).—Stradella, "Prayer" (Mrs. Cary).—Parker (J. C. D.), "I saw in dreams," from Heine, (Mrs. Cary).

The pieces presented here for the first time, in the above list, were the Schumann Quartet, the Sextet by Spohr, the Concerto by Bach, and the Trio by Schumann. The "posthumous" Quartet of Beethoven was as good as new, having been first presented by the Club four years ago and not again till this time.

OTTO DRESEL'S PIANO-FORTE CONCERTS have added very largely to our treasures in the way of Chamber Music. The thirteen programmes of the two series given by this admirable interpreter, as well as searching and fastidious explorer of the classics of his instrument, offer a list of the choicest works, and such only, written for the piano, which both for quantity and quality, and for suggestive contrast, has few parallels in the concert experience of any year in any city. We have only to enumerate the pieces.

#### T. S. BACH.

Concerto for three pianos in C major, accompaniments arranged by Mr. Dresel for a fourth, (Messrs. Dresel, Leonhard, Lang and Parker), twice given. Concerto for three pianos, in D minor (as above). Gavotte, from *Orchestral Suite* (arranged by Mr. D. for two pianos). Pastoral Symphony, arranged (as above) from the Christmas Oratorio. Twice. Sarabande and Rondo, from *Partita* in C minor. Fugue, in C minor, ("Well-tempered Clavichord," Part I. No. 2). Prelude and Fugue, C sharp minor, (Do. I. 4.) Prelude and Fugue, F minor, (Do. II. 12). Organ Prelude and Fugue in A minor. Fugue, in C-sharp major, (Well-temp. Cl. I. 3). Prelude, in E-flat minor, and Fugue in G-sharp minor.

## BEETHOVEN.

- Sonata, in D minor, op. 31, No. 2, ("Tempest")  
 " " E flat, op. 31, No. 3, (twice).  
 " " C major, op. 53, (twice).  
 " " A major, op. 101.  
 " " E major, op. 109.  
 " " A flat major, op. 110.  
 " " C minor, op. 13, ("Pathétique").  
 " " A flat, op. 26, (Var., *Marcia funebre*, &c.)  
 " " E minor, op. 90.  
 " " G major, op. 31, No. 1.

32 Variations on a Theme in C minor.  
 Larghetto, arranged from Second Symphony.

## MENDELSSOHN.

- Serenade and Allegro Gioioso, op. 43, (orchestral parts arranged by Mr. D. for a second piano).  
 Presto Scherzando, (twice).  
 Prelude and Fugue in E minor, (twice).  
 Scherzo, from op. 16.

## CHOPIN.

- "Krakowiak," Rondo, op. 14, (Orchest. accompaniments arranged by Mr. D. for second piano played by Mr. Leonhard). Twice.  
 Adagio and Finale from Second Concerto, in F minor, (accompaniments as above). Twice.  
 Notturmo, in B major, op. 9, (twice).  
 " " D flat, op. 27.  
 Adagio and Rondo from First Concerto.  
 Three Mazourkas: in E minor, op. 41; E major, op. 6; and C-sharp major, op. 41.  
 { Mazourka in B major, op. 56.  
 Etude in G flat.  
 Mazourka, in B minor, op. 33.  
 Impromptu, in F sharp.  
 Berceuse and Finale from Second Concerto.  
 Three Mazourkas: G major, op. 50; A minor, op. 17; E major, op. 6.  
 { Mazourka in C-sharp minor, op. 30.  
 Valse, in D flat, op. 64.  
 Three Mazourkas.  
 Valse, in A flat, op. 31.  
 Barcarolle, op. 60.  
 Fantasie, op. 49, (twice).  
 Prelude in D flat.  
 Polonaise in F-sharp minor.  
 Andante and Polonaise, op. 22.  
 Etudes: in C-sharp minor, (twice); G flat; E flat; A flat.  
 Scherzo, in B-flat minor, (twice).  
 Rondo, op. 16.

## SCHUMANN.

- Concerto. (Allegro appassionato; Intermezzo; Finale). Orchest. accomp. for second piano, (twice).  
 { Intermezzo, op. 26.  
 Adagio, from *Carnaval*, op. 9.  
 Finale from *Kreisleriana*, op. 16.  
 Novellette, in E major, (twice).  
 "Child falling asleep," from *Kinderszenen*.  
 Sketches for Piano with Pedals, op. 58, Nos 1 & 2: Extracts from.  
 Allegretto in form of Canon, from "Studies for Pedal Piano," op. 56, No. 5, (three times).  
 Fantasie, op. 17, (last movement).  
 Selections from op. 28, 23, 24 and 20. (Romance; Notturmo; Scherzo; Andante espressivo; Allegretto).  
 Scherzo, from op. 52.

## MOZART.

- Gigue, (twice).  
 Serenade from *Don Giovanni* (sung, with Mr. D's arrangement for two pianos).

## HAYDN.

- Andante, arranged from a Symphony.

## SCHUBERT.

- Sonata, in A minor, op. 42.  
 Allegretto, arranged from Symphony in C.

## LISZT.

- Transcriptions of Songs ("Der Schalk" and "Der Bote") by Robert Franz.

Transcription of Schubert's Hungarian March.

"Valse Caprice," No. 6, after Waltzes by Schubert, (3 times.)

Weber's "Slumber Song," transcribed.

"Valse Caprice," in E major, after Schubert.

## MOSCHELES.

Etude: "Kindermärchen," (twice).

## HUMMEL.

Septet, arranged for two pianos.

## FERD. HILLER.

Impromptu, in E flat.

Bolero, (twice).

## STEPHEN HELLER.

Valse.

## TAUBERT.

Andante and Etude.

## JULIUS SCHAEFFER.

Three "Phantasie-stücke," op. 1.

## O. DRESEL.

Intermezzo, and "Phantasie stücke," (twice).

## AUG. SARAN.

Fantasie Variationen, op. 1.

Fantasie-stücke (C-sharp minor, D-flat major), op. 2.

We have yet to see what the Organ Concerts have yielded us; and possibly something may be gleaned from the record of the miscellaneous concerts.

## The German Saenger-Fest in New York.

"Frau Musica," as some quaint German poets call her, seems to be celebrating the summer solstice by grand musical festivals, on a colossal scale, in all parts of her dominions. Here, in her new world, never were such blessed auspices inviting to her cultus. Indeed the whole summer has been so glorious, the air so temperate and pure and sweet, day after day so beautiful, that were we Greeks, we should build temples to Fine Weather, as well as to the Muses. It really seems as if the War, in rolling off the Slavery nightmare from the Nation's breast, had purified the whole air and renewed the o'er-ripe dog-day summer after the pattern of the midsummer day and night dreams of our childhood, when time did not gallop quite so fast withal, nor hang heavily on our hands either, but flew tranquilly along with us through a clear, bright, peaceable forever. Such days as these should break out into song, as naturally as into leaves and flowers and fruits, over the length and breadth of the whole land. Our Boston Handel and Haydn Society's Festival of great Oratorio and Symphony, in the last week of May, came most opportunely. About the same time, on the other side of the water, the usual Pentecost musical festival of the Lower Rhine was held at Cologne; we translated a description of it in our last. To-day we give the reports of two of the three days of the triennial Handel Festival at the Crystal Palace, where four thousand singers and grand orchestra were performing the "Messiah," "Israel in Egypt," &c., before audiences of fifteen or twenty thousand people. These were festivals of high Art, of Music inspired by the most high and sacred themes.

The German *part-song* festivals, which now rule the hour, are of a more popular and unpretending character as to art, but perhaps even more significant, for they are a sort of musical expression of democracy; beginning in trusty social circles and widening over neighborhoods and nations. The people come together, from homes far apart, and feel the generous thrill, not merely

of a common nationality or race, but of the common Humanity, in song. While the Liedertafels, Singvereins, "Orpheus" and "Arion" clubs, &c., of all Germany were holding colossal festival in Dresden, 20,000 voices strong (to which as well as to the *Schützen-fest* in — large delegations of our German Americans sailed, amid escort and cheers of their companions a few weeks since), here in New York, this past week, has been held a German singing festival, at which some two thousand singers of the local societies entertained about the same number of singers from other parts of the Union, and united in a series of concerts with 4,000 voices. Our German fellow citizens had already held four such "Saenger-fests": in Philadelphia, 1850; Baltimore, 1852; New York, 1855; and again in Baltimore, in 1859. Then came the Rebellion, and four years of warlike interruption; and now under the rainbow of a Union saved and cemented in Freedom, with what new appetite and inspiration must the four thousand voices lift themselves in joyful gratitude and hope together!—It was not our good fortune to be present on this interesting occasion; we must therefore gather from the New York papers an account of it.

One or two words of comment naturally occur on reading the subjoined reports. However good the singing may have been, and however full of spirit, however excellent the social, patriotic, human sentiment of the occasion, it strikes us that the selections of music, on the average, were not up to the significance of such a time and such a meeting. Thus, for Overtures, in Monday's concert, we find Litzl's "Robespierre" and Wagner's "Rienzi"—both of an overstrained and noisy, superficial character as to art, and relating to restless, bloody, revolutionary themes. How much truer to the reach and meaning of our great revolution of to-day, and to that sublime thought of the blending of all peoples into one free people on this continent—the very thought which makes so many Germans love to prove themselves also Americans—would have been a performance of Beethoven's "Choral Symphony!"

"Seid unschlagen, ihr Millionen!"

All the powers of harmony, voice and instruments, employed to typify the embrace of all mankind!—The part-songs, too, seem to be mostly by composers, popular to be sure, but of a second order; the chorus from Mendelssohn's *Edipus* being almost the only specimen of real nobility of style and genius. What an opportunity was offered by that Sunday evening concert in the Academy of Music! What is there particularly "sacred" in the "Preludes" of Liszt, or a chorus from one of Marschner's operas, or even in the "Walpurgis Night" cantata of Mendelssohn, fine a work as it is? The spirit of the selections throughout seems to have been rather that of "*Zukunftsmusik*" and Young Germany. The concert was called "Sacred" merely to compromise with the police and satisfy the letter of an absurd restrictive law. Being obliged to choose between "sacred" or none at all, would it not have been better to accept the *sacred* in the fullest sense and made a programme of the highest order.

Now for our extracts. But we will not copy the list of names of all the singing clubs taking part as guests and as receivers; it would be like half a Canto of Homer filled with a catalogue of ships. Suffice it to say that the thirty or more New York Societies received eighty-four Societies from Philadelphia, Baltimore, Hartford, Boston, Springfield, Montreal, Buffalo, &c., and even Richmond sent six men! Our Boston "Orpheus" sent 27 men, who were the especial guests of the Liederkranz, and must have lived in clover, having "five tables a day set for them in the very best style!"—to say nothing of beer *ad libitum*. By the way, one is struck by the appropriate name of one of the Honorary Presidents, Herr Bierwirth (Beer-landlord)!—a most respectable personage, no doubt.—First, let our friend "Trovatore" of the *Evening Post*, describe the Committee of Honor:

The approaching festival, embracing thousands of singers, is under the control of a committee of



honor, composed of highly intelligent German gentlemen and scholars, men of position and influence both at home and abroad; patriotic men, whose hearts glow with enthusiasm over the recent surprising and important victories of the glorious land of their adoption. But while they are Americans in their reverence of our institutions and obedience to our laws, they gaze across the Atlantic, and with the yearnings of the student for *alma mater*, they fix their eyes on the Fatherland, the land of the reformation, the land which for the last century has flooded the civilized world with mental wealth elaborated by her poets, her philosophers, her theologians, her musicians and her artists, and with a laudable pride they reflect, "we, too, are Germans."

Conspicuous among the veteran Germans who lend the weight of their influence in behalf of this genial national festival (representative of the mercantile interest) ranks Mr. John W. Schmidt, originator of the house of "J. W. Schmidt & Co." (established 1815) the oldest German firm in this city. Mr. Schmidt yet retains his mental faculties as vigorously as half a century ago, though now arrived at the advanced age of eighty-six years—and though recently he has retired from the active duties of mercantile life, still holds his official powers—being consul general of Prussia, Saxony, Baden and Oldenburg to the United States; privy commercial councillor of the king of Prussia; knight commander of the Order of the Red Eagle of Prussia, with the star of knight commander of the Order of the Kingdom of Saxony and the Grand Duchy of Baden and Oldenburg. He came to this country in 1805; marrying a Miss Bache, a descendant of Benjamin Franklin. Baron E. Von der Heydt, also Prussian consul, recently returned to Germany, is his son-in-law. Among the Sängerkreis committee of honor we note the names of the following persons: Charles F. Looney, Austrian consul general; John W. Schmidt, Prussian consul general; Leopold Bierwirth, Wurtemberg consul general—old citizens and residents of New York; Phillip Bissinger, president of the German Savings Bank and of the German Society, president of the festival; Emil Sauer, vice president; Conrad Poppenhusen, A. Schleicher, H. Stursberg, R. A. Witt-haus, Friedrich Kapp, Fred. Schuetz.

On Saturday evening the visitors arrived. A letter written on Sunday says:

In anticipation of the torch-light procession, and formal reception by Mayor Gunther at the City Hall, of the German delegation from abroad, a vast multitude assembled in the Park, last evening, at 8 o'clock, the hour on which the column was expected to arrive; but it was quite 9½ o'clock before the throng had the gratification of seeing the Germans, with their Chinese lanterns, file into the Park. The Mayor's office was brilliantly lighted, waiting the coming guests, and the Mayor patiently waited with a welcoming speech, but did not have opportunity to deliver it before 10 o'clock.

The route down the Bowery was brilliantly illuminated, many buildings having a candle at every pane. Among these, the office of the New York Staats Zeitung was conspicuous, having a transparency over the whole front, with the word

#### WILLKOMMEN,

in large letters, while from the upper stories flags of the Union and the German ensign were hung, the whole presenting a neat appearance.

The scene in the Park, after the arrival of the societies therein with their torches, was one of surpassing brilliancy, the 2,000 flambeaux lighting the whole front of the Hall, and converting the wall into a sea of flame.

After a graceful welcoming address from Mayor Gunther, "Unsere Grusse" was sung by about 3,000 voices, and then the procession marched up Chatham street, Bowery, Grand street, Essex street, Avenue A, Fourth street to the Bowery and the Germania Assembly Rooms, where Philip Bissmyer and Fred. Kapp, Esqs., received the societies with brief addresses, and the 1,200 active singers sat down to a collation provided by the host.

Extensive preparations were made at the headquarters in the way of decorations. For more than three days the ladies belonging to the New York societies were engaged in decorating the place with festoons, garlands, and bunting. The large hall was decorated with the coat of arms of every society in this vast gathering, and when, last night, the many flags and banners of the various societies were placed there, the hall presented a sight rarely met. On the outside of this building a pedestal fifteen feet high surmounted with the word "Willkommen," was placed and lighted with gas.

After the collation, the different guests were taken in charge by the Committee on Quarters, Mr. Franz Fisher, chairman, who provided quarters in the neighborhood of the headquarters.

The programme of the fest is as follows:

Sunday, July 16—Meeting at the Germania Assembly Rooms, and reception concert at the Academy of Music in the evening.

Monday July 17—Meeting of singers at headquarters, at 8 A.M. Procession of singers to the Academy of Music at 8 1-2 A.M.

Tuesday, July 18—Meeting of delegates at 9 A.M. Meeting of singers at headquarters at noon, and excursion to the Park. Prize singing at the Academy of Music at 8 P.M.

Wednesday, July 19—Procession and Sanger picnic at Jones' Woods.

Thursday, July 20—Closing exercises and departure of the singers.

Mr. Hillenbrand has been appointed Fest Marshal, and can be recognized by a scarf with golden stars. His assistants are Messrs. Ladusky, Trinkner, A. Schmidt, Luckhard, Vogel, Schaffer, J. Petri, Jos. Burger, Hasse, Beringer, Minkot, Himmer, M. L. Schader, F. Lutz, George Klein, George Maurer, Ringshauser and V. Scherer.

#### SUNDAY EVENING. SACRED CONCERT.

The musical critic of the *Tribune* writes:

The weather was most unpropitious, the rain coming down very heavily, which will account for the very slim audience present on the occasion. The parquet was not half filled, the second tier was literally empty, the family circle and gallery were partially filled, and the balcony alone was tolerably crowded. It is to be regretted that anything should have occurred to throw a damp upon the opening of this great musical gathering. The importance of this Festival in a musical point of view, cannot be over-estimated. It will direct the attention of our citizens to the fact that music is a great element in aid of civilization, and that, at least among one portion of our population, it is cultivated generally as a means of social enjoyment, and no one will doubt its genial and harmonizing effects when the habitual conduct of our German fellow-citizens is duly considered.

This Festival still further shows that the great city of New York—the Metropolitan City, as we delight to call it in our pardonable arrogance—has no public building capable of accommodating a chorus of a thousand voices—that this city is not fitted for the holding of a great festival, as its means are far inferior to Boston, and in every way insufficient. It is a blot upon our reputation for enterprise, and in more ways than one it is a positive loss to the city, for great musical occasions cannot be attempted in face of the fact that there is no hall in which they could be celebrated.

The programme of the first grand concert was as follows:

1. Les Preludes (by the Orchestra) ..... Fr. Liszt
2. Psalm (for Chorus and Orchestra) ..... C. Klein
3. Grand Chorus from the Opera "Der Templer und die Juedin." (The United Singers) ..... Mersechner
4. Walpurgisnacht, (for full Chorus and Orchestra) ..... Mendelssohn

Mad. Zimmerman and Messrs. Bernhard, Steins and Trost.

The orchestra which was directed by Carl Bergmann performed Liszt's Preludes, in a manner worthy of all praise. Promptitude, precision, delicacy and brilliancy characterized his performances; the players felt the masters' hand, and followed its lead with utter faithfulness. We have rarely heard more delicate shading, or more poetic coloring than this performance exhibited. It is a pity that so much excellence in execution was wasted upon a work which is memorable only as a masterly piece of orchestration.

The chorus, which numbered perhaps 600 or 800, were behind the band and filled the stage up to the back wall. The greater portion of them stood on the stage, and sang right into the back of the heads of those who stood before them. Undoubtedly two-thirds of the power was lost by this means. The impression of all who heard the first chorus was that of disappointment at the absence of the expected grandeur and sonority which so large a body of singers was expected to produce. But the multiplication of voices does not bring a corresponding increase of out-spoken power. The sound emitted by 1,000 voices, although it is more massive, is scarcely louder than that to be obtained from 500 voices. Besides, male voices are not penetrating in their quality, one-half the number of mixed voices, male and female, would produce double the tone. As the concert proceeded, however, the real power of that mass of voices was appreciated, and the grandeur of the massive swelling harmony was felt by all. The voices were well trained and are of good quality; the general intonation is good, and promptitude in execution remarkably excellent. The light and shade in the compositions were well observed, and the *crescendos* were most effectively executed.

The Psalm by Klein and the grand chorus from Mersechner's "Der Templer" were admirably sung, the latter especially, and were received with loud and most cordial applause.

The Walpurgisnacht, by Mendelssohn, was the crowning excellence of the performance. It is a work of rare beauty, full of exquisite fancy, and rich in strength of passion. The orchestration is replete with figures of rare beauty and of singular variety, so that the attention and interest of the hearer are retained to the closing note. The subjects are fresh and vigorous; some of the choruses can hardly be excelled in fancy and spiritual beauty. In this composition the female chorus is employed, and the soprano voices lighting or lifting up the mass of male voices, seemed to quadruple its power. The work was finely performed throughout; the *pianos* were strictly observed, the *fortes* were grandly sonorous, and the most delicate shades of color added a charm while they fully revealed the thought and intention of the composer. The solos were most creditably executed. The performance was loudly applauded throughout, and most enthusiastically at the close. It must be considered both as to selection and execution, a decided success.

SECOND DAY, (MONDAY, JULY 17).—Passing over the morning's rehearsal, and the various hospitalities of the day, we come to the second evening concert. 2,000 (?) singers took part, under the direction of Herr Agricola Paur, Herr Bergmann conducting the orchestra. Academy crowded. Programme as follows:

- 1 Overture—Robespierre (full orchestra) ..... Tittolf.
- 2 Thürmerlied (by the United Singers) ..... Rebling.
- 3 Auf, greift zum Schwert ..... Kücken.
- 4 (Sung by the United Singers of Philadelphia)
- 5 Overture—Edipus in Colonos ..... Mendelssohn.
- 6 (The United Singers and Orchestra.)
- 5 Overture—Rienzi (full orchestra) ..... R. Wagner.
- 6 Hymn to Music ..... Lachner.
- 7 Prayer of the Earth ..... Zöllner.
- 8 Battle Hymn ..... Rietz.

(United Singers and Orchestra.)

The overtures were applauded,—at all events the fine execution thereof—while opinions differ as to their musical importance. "Robespierre" being finished, (the *Post* goes on to say:

The green curtain then rose, disclosing the vast company of singers, who were seated on the stage, completely filling it up to the rear wall. They sang the *Thürmerlied* by Rebling. The United Singers of Philadelphia followed this with a vocal composition by Kücken, *Aufgreift zum Schwert*, which was favorably received; and a magnificent chorus by Mendelssohn, from *Edipus in Colonos*, by the united singers and the orchestra, closed the first part.

A "Hymn to Music," by Lachner, was sung by the full chorus, but failed to produce any marked impression. The vocal gem of the evening was Zöllner's "Prayer of the Earth," sung by the United Singers of Baltimore, who include in their number many superior voices, among them an effective first tenor, whose voice and style is very much like those of Lotti. The composition sung by this group of vocalists is unusually varied and striking, and at once took the fancy of the audience. Though sung without accompaniment, the singers never failed, hesitated or flattened; and their admirable performance was rewarded with the most cordial applause of the evening. The Baltimoreans will prove prominent competitors at the singing tournament this evening.

The concert closed with a battle-hymn by Rietz, the main theme of which reminds the hearer of a well-known phrase in Meyerbeer's "Huguenots."

The upper part of the house, the warmest and most uncomfortable, was the best in which to hear the music. The choral effects were full and satisfying, but not as overwhelming as the vast body of singers would lead one to expect. It is, indeed, a mooted point with musicians whether an increase in numbers produces a corresponding increase of choral sonority. According to some of the best authorities, six hundred is the maximum number of average voices which can be used effectively in a chorus. In England, at the Handel festivals, several thousands are, however, used; and at the great musical gathering to be held this summer at Dresden, there will be the enormous chorus of twenty thousand voices—the greatest ever known in the history of music.

The *Tribune* prefers the Philadelphia singers; let them have the benefit of it:

In delicate coloring, just emphasis and intelligent reading, the United Singers of Philadelphia have not yet been surpassed. Their voices are fine and harmonize well. Their efforts were rewarded by loud and long-continued applause, and the audience would have gladly heard it over again.

**ERRATA.** The making up of our last number was hurried on account of the "glorious Fourth," when we were off, and our type setters' minds were off, so that the last page went to press *unproved*, and full of mortifying errors. To mention only two: In introducing a paragraph from the *Transcript* complimentary to Mr. Southard, we wished to allude to his manly three years' service in the war, and spoke of him as "one of our best musicians, as well as a tried patriot;" it was printed "tried *pianist*!" So too a mere play on names about a concert-giver in Worcester was spoiled; and the omission of the title of one of his pieces ("Thunder Storm") left the intimation that "Worcester is favored with thunderstorms" *cloudy*, to say the least.

Mr. Punch, or somebody, proposes to reward the chorus singers of the great Handel Festival at the Crystal Palace with a new title:

"The singers in the Handel choir  
So well have earned their fame,  
That each should have, if he desire,  
A *Handel* to his name."

**A PROVIDENT MANAGER.**—Some years ago, says *Le Nain Jaune*, a vessel bound for America set sail from Havre. On board was an operatic company whose destination was New Orleans. One day, during a lull in the attacks of sea-sickness, five of the gentlemen met on the deck and began, without premeditation, trying their voices.

"O Mathilde, idole de mon âme!"

sang the first.

"Rachel, quand du Seigneur,"

replied the second, while the other three burst out simultaneously and respectively with

"Amis, la matinée est belle."

"Il est à toi, ce prix de ton courage;"

and

"Asile héréditaire—"

"What is this? Five tenors in the company!" they exclaimed furiously, as they went in search of the manager. When they had found him, each proceeded to upbraid him, something in this style: "It is infamous! It is shameful! You promised me, most solemnly, that I should be your only tenor!" "Gentlemen," replied the manager, "pray be calm. Have confidence in my honesty, and just listen to what I have to say. Before the end of the first week after your arrival at New Orleans, two of you will be dead of yellow fever, and two more will die during the rehearsals. The survivor shall be my only tenor, I give you my word of honor!"

**SARATOGA** (writes a visitor from that fashionable watering place) "is destined to be a rendezvous of musical celebrities. The magnificent new Opera House, built by the Lelands—grand in architecture, and rich in appointments—is to be opened on the 10th of July, with a grand ball to Gen. Grant, who is to be present; after which, we have in anticipation, a season of German and Italian Opera, alternating with Wallack's New York Company, under the management of Leonard Grover, which is a sufficient guaranty of its complete success. Among the musical entertainments with which we are treated at this season, the June Concert at Temple Grove Institute, under the direction of Prof. G. D. Wilson, has a deep interest with the friends of that institution, which was made manifest by their re-union in full force, on Tuesday evening June 27th,

"We cannot speak too highly of the performances of all the young ladies, particularly in the "Tell" Overture, which was given by eight performers on four pianos, in a style evincing careful study and true appreciation. The young Miss who performed Wallenhaupt's "Dernier Soirée," and who gave for the encore, "The Last Hope," of Gottschalk, is deserving of great credit. The vocal part of the entertainment was well selected and unexceptionably given. The entire entertainment was a proof of the enjoyment of high musical advantages at the institution, and reflects great credit upon both teachers and pupils."

G.

**THE GERMAN OPERA.** We hear ominous rumors of a partnership between Grover and Maretzek:—are German wines improved by mixture with Italian? Or any wine by mixture with another? Fitzgerald, in his Philadelphia *City Item*, gives the following intelligence. We hope it is not true that the charming Frederici and her artist-like husband (Himmer) are lost to Grover's company; and we trust that the operas named below—even the "Africaine"—will constitute only the least part of the next season's repertoire:

Mr. Grover's enterprise last season succeeded so well that he intends re-organizing his excellent troupe for a fall and winter season. He will visit all the principal cities, including Chicago (with its handsome new Opera House) and New Orleans, where he will do well, we are sure. His troupe, we are told, will have a larger chorus, orchestra and ballet than that of last year. The repertoire will be pretty much the same, comprising such operas as "Tannhäuser," "Robert le Diable," "Les Huguenots," "Faust," "The Merry Wives of Windsor," "Mireille," etc., and a grand novelty in the shape of Meyerbeer's "Africaine," for which opera a new singer from Germany will be engaged.

We feel almost sure the Company will undergo many changes. Marie Frederici, Franz Himmer and Bertha Johannsen have returned to Germany, and we fear they will remain there. Habelmann, Formes, and Hermanns will probably be retained, although there is a constant warfare between the two celebrated bassi. Madame Rotter, a reliable singer, with a few mannerisms, will be of the troupe. As for Canissa and Dziuba—they are conscientious singers, and should be retained. Good singers are rare in Germany—exceedingly rare(?)—and we doubt whether Mr. Grover will recover his truant warblers. We hope he may catch better ones, but we think he was wrong to let them go until he had done so.

German Opera in America appears to be a settled fact. Thanks to Mr. Anschütz, who commenced it, and Mr. Grover who has carefully carried it on. Next, we shall be able to support an regular opera in our principal cities. New York ought to be able to do so now. If our Academies of Music were put to their proper use, we would soon have a Conservatoire of our own, and could afford to give opera to the masses—not the Signors de Boots and Lady Magnolias. America can do anything, and can surely support a popular Opera House. If one could only be started on a cheap plan—that is, good opera, for a small price—the Americans would soon prove by their hearty support that they were a music loving people.

**MODERN CHURCH MUSIC.** "Doesticks" has communicated to the *Detroit Advertiser* some of his experience in New York. Having exhausted the amusements of the theatre, the opera, the museum, and the concerts, he tried the church. The following is his account of the music:

"Pretty soon music—organ—sometimes grand and solemn, but generally fast and lively enough for a contra dance. B. D. said the player got a big salary to show off the organ, and draw a big house. He commenced to play the Old Hundred. At first, majestic as it should be, but soon his left hand began to get unruly among the bass notes, then the right cut up a few monkey shines in the treble; left threw in a large assortment of quavers; right led off with a grand flourish and a few dozen variations; left struggled mournfully to keep up, but soon gave up dead beat, and after that went back to first principles, and hammered away religiously at Old Hundred in spite of the antics of its fellow; right struck up a march—marched into a quick step—quick step into a gallop; left still kept at Old Hundred; right put in all sorts of fancy extras, to entice the left from its sense of propriety; left still unmoved; right put in a few bars of a popular waltz; left wavers a little; right strikes up a favorite polka; left evidently yielding; right dashes into a jig; left now fairly deserts his colors and goes over to the enemy, and both commence an animated hornpipe, leaving poor Old Hundred to take care of itself. At length with a crash, a squeak, a rush, a roar, a rumble, and an expiring groan, the overture concluded and the service began.

"At length, with another varieté upon the organ, and all the concentrated praise and thanksgiving of the congregation, sung by four people, the service concluded. I thought from the manner of the last performance, each member of the choir imagined the songs of praise would never get to Heaven if he didn't give them a personal boost in the shape of an extra yell."

## Special Notices.

### DESCRIPTIVE LIST OF THE LATEST MUSIC. Published by Oliver Ditson & Co.

#### Vocal, with Piano Accompaniment.

- Heller's Slumber Song. For the voice. 30  
This is Heller's beautiful Nocturne, with the melody arranged as a song. The words are quite "Slumberous," and suggestive of the dreamy noon slumbers of the tropics.
- Vocal beauties of "La Dame Blanche."  
Song. I am old and very lonely. (Spinne arme Margarethe). 40
- Duet. Ah! sweet love! (Diese Hand so weich). 30  
Two pieces from this fine opera. The first is the spinning wheel song of old Margaret, and is very simple and touching; the second is the duet between George and the White Lady, and is full of melody.
- Ah! sure he'll ne'er deceive me. (Domani! oh me felice), from the opera of Osterio, by Lillo. 40  
A very brilliant and sweet piece, Italian end English words. Difficult.
- My mother's sweet good-bye. Ballad. M. Keller. 30  
The words are in good taste, and the music is excellent.
- Home the boys are marching, or, Ring the merry bells. Song and chorus. F. Wilmarth. 30  
Quite spirited and pretty.
- In better worlds. (Ench werde lohn). "Fidelio." 60  
This melody occurs in the prison scene, and is full of pathos and simple beauty.
- O joy, O, rapture past expressing. (O namen namen lose freude.) Duet. "Fidelio." 60  
Full of rapture as the preceding was of a sadder shade of feeling. Too well known and liked to need a description.
- I have listened for her footsteps. Song & Chorus. M. Keller. 30  
One of the "Mother" songs, which are not yet out of date, neither are those about the wounded soldiers. Words and music very pleasing.
- O, my heart goes pit-a-pat. S'g & duet. Gomersal. 30  
A favorite comic song or duet, at pleasure. Quite popular with the audiences who have heard it.

#### Instrumental.

- The Chough and Crow. Trans. B. Richards. 60  
A fine old song by Bishop, neatly instrumentalized by Richards.
- Nocturne. F. Chopin. Op. 62. No. 1. B major. 60  
" " " " " 2. E " 50  
These are, like a good proportion of Chopin's compositions, somewhat difficult to play correctly, so as to bring out the meaning and emotions intended to be expressed by the composer; but are worthy of careful study.
- Constellation March. A. E. Pillsbury. 30  
A new, good and easy march, and will be a treat to learners who have progressed far enough in the instruction book to take a piece now and then.
- Martha. Fantasie Brillante. Sydney Smith. 1.00  
No composer can afford to leave out Martha from his list of arrangements. Smith has taken hold of it with a will, and caused the melodies to shine with new brilliancy. Moderately difficult.
- Mirella Quadrille. Coote. 60
- Mirella. Bouquet of melodies. R. Nordman. 60  
Mirelle, or Mirella, (as we use the French or Italian name), has a number of charming melodies. In the above pieces they are assembled for the pleasure of the dancer and the player.
- La Reine Topaze. Polka. D'Albert. 50
- Fairy footsteps. Mazurka brillante. L. Williams. 60
- Ducal waltz. A. O. Leary. 50  
Three pleasing pieces.
- Cedar Point march. H. C. M. Story. 30
- Gen. Sherman's march to the sea. " " 20  
These are two unpretending little marches, but are pretty, and just adapted to learners. Easy.

**MUSIC BY MAIL.**—Music is sent by mail, the expense being two cents for every four ounces, or fraction thereof. Persons at a distance will find the conveyance a saving of time and expense in obtaining supplies. Books can also be sent at double these rates.



